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DEVOTED TO MUSIC AND MUSICAL TRADES.

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IMPORTANT NOTICE.

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THE question need not be asked, "Where are our great executants?" as they present themselves to us every day; but we might appropriately demand to be shown great interpreters, possessed of poetic feeling and lofty expression, for such performers are unfortunately very rarely met with. Heine has it, "perfumes are the feelings of flowers;" to which has been added by an English writer, "and expression is to music what the perfume is to the flower."

THE signs of the times are that in the future this country will be the Mecca to which all great musicians will journey. For several years past the influx of eminent singers and instrumentalists has been steadily on the increase, and this is not to be wondered at seeing how intelligent a public they have to appeal to, and how much greater sums are paid here to artists in general. All of which is gratifying evidence of America's rapid advance in refinement and musical culture.

THE summer season is fast approaching, and band performers are beginning to seek employment at the various seaside resorts. These places have been a godsend to poor musicians during the past few years, and have helped them to tide over a season which, but for their existence and the extensive patronage they draw, would every year have been fraught with more or less privation, as the case might be. Now, however, summer has its pleasures, and plenty, as well as winter, for hundreds of musicians.

THERE is no critic so much to be pitied as he who is compelled to write according to directions given previous to a performance. Whatever praise or blame should be justly accorded to the artists who appear therein, the critic is painfully aware that his honest opinions are of no value, or if of value must be utterly stifled, and that which is false written instead. Notwithstanding the boasts of several well-known and dogmatic critics that they are never bound down to write aught but their true opinions, the fact is too plainly patent that many of their criticisms are the result of dictation.

THE opera season is now over, and, although it has not been remarkable for the number of important works produced, the general impression left is one of pleasant recollections. In fact, subscribers have no reason to be dissatisfied, for rarely does an opera company embrace four stars of the rank of Mme. Patti, Mme. Albani, Mme. Fursch-Madi and Mme. Scalchi. Colonel Mapleson has had his accustomed trials and troubles with the artists under his management, while the public has had to accept some inferior representations, so that altogether

disagreeable matters have been about equally divided between both parties.

OVERCROWDING.

A PROPOSAL has been made by some thoughtful persons in England to petition parliament to enact a law to prohibit theatre managers from permitting a larger number of people to enter a place of amusement than there are seats to accommodate. This is designed to put a stop to the sale of general admission tickets, and do away altogether with the crowd of standees in every part of the house. As a precautionary measure, the idea is worthy of serious consideration, both here and in England. The extent to which American theatres are at times overcrowded is alarming, and if a fire should ever occur during the performances, the loss of life cannot but be very heavy.

General admission tickets are at best an abomination, for they give permission to their purchasers to roam about wherever they will during the performance. A restless crowd is thus created, which is often a great annoyance to those who happen to have seats at the back of the house.

As to the small army of listeners that are permitted to stand up in the cheaper parts of the auditorium, they are, as already stated, a real danger in times of accidents. Holders of seats must have often seriously speculated upon their probable fate if they desired to leave the building hastily, when they see themselves surrounded by a compact mass of human beings, which it is almost impossible to get through, even in peaceful situations. But that people are too apt to believe that on the special occasions when they attend a performance no accident is likely to happen, they would not place themselves in so dangerous a position for a moment.

Of course, the whole question is one of profit to managers, and it is useless for the public to expect that they will voluntarily curtail their income by proposing a change in the present existing system. The matter is one for our lawgivers and the public, and if it is unheeded for the present, the time will surely come when places of amusement will only be permitted to contain the exact number of listeners that there are seats to accommodate. Aisles and vestibules will then be free and easy of access, and the public will feel greater safety than ever was experienced so long as things are allowed to proceed as they now are.

Personals.

A BOSTON SUCCESS.—Antoine de Kontski, the pianist, has been playing in Boston with more than ordinary success. His execution is accurate and his conception generally satisfactory to musicians.

WHITING'S ENGAGEMENT.—Geo. E. Whiting, the well-known organist, who is now connected with the Cincinnati College of Music, has signed a five-years' contract with the New England Conservatory of Music, commencing next fall. The decision has been made after much deliberation.

BOEMA AS LEONORA.—Mme. Boema will sing on April 21 with the Mapleson Company at the Academy of Music, Philadelphia. She will appear as *Leonora* in "Il Trovatore." She is also engaged for the National Sängerfest in Buffalo, which takes place on July 6.

HAPPY PATTI!—Mme. Patti has won the suit brought against her by Mme. Manzocchi, and thus will be able to keep all her easily earned dollars in her own possession. That Mme. Patti is happy—*cela va sans dire*.

HAUK'S SUCCESS.—Minnie Hauk, according to our correspondent at Milwaukee, has had an exceptionally great success at that city.

MAX BRUCH'S CHARACTERISTICS.—Max Bruch, the composer and conductor, attended the rehearsal of the Chorus Society under Theodore Thomas, on Friday afternoon. He seemed to be highly pleased both with the performance of the chorus and the orchestra, although the programme did not afford him much pleasure, as his anti-Wagnerian tendencies are well known. Max Bruch is an amiable and refined gentleman, an excellent musician, conductor and composer, and it is to be regretted that he will leave us so soon again. He intends to return to Europe about the middle of June.

JOSEFFY FOND OF NEW YORK.—Rafael Joseffy seems to have taken New York to his heart. He has just leased his present residence in Fifty-seventh street for another three years from May 1.

KELLOGG'S RETIREMENT.—Clara Louise Kellogg did not appear publicly this season, except in a few concerts. She has probably retired permanently. After a prosperous career, Miss Kellogg can now live on an income large enough to make her comfortable for life.

MISS RIETZEL'S DEBUT.—Miss Amelia Rietzel, a sister of the lamented Herrmann Rietzel, Jr., made her first appearance recently at a soirée given by Mrs. Coe. Miss Rietzel possesses a rich soprano voice of excellent quality and good compass, and, although suffering from nervousness, as such connoisseurs as Theodore Thomas, Rafael Joseffy and others were present, made a very favorable impression.

THE RACONTEUR.

ILLUSION surrounds the private lives of famous artists, and their every-day doings are invested with a peculiar charm. They are popularly supposed to be above the infirmities of ordinary folk, and to enjoy an atmosphere of aesthetic delight that may be fitly called ideal. This notion prevailed more largely years ago before dramatic weeklies and the daily press entered so minutely into the personality of great artists as they do to-day, and when the curtain rose every night on an enchanted land of the fairies, whose merry pranks were beyond mortal ken. In those memorable days even the mechanism of the stage was a mystery to the average playgoer, and transformation scenes were a charming source of fascination in which our elders found a childlike delight. While this feeling has been largely supplanted by a more intimate knowledge of the stage, and artists are being more correctly estimated as very much like the rest of humanity, the names of great artists are still held in reverence, and they are fondly believed to be at least a trifle better than common clay. Refined feeling and well-bred deportment are naturally associated with their personality, and one is somewhat shocked when a story from a trustworthy source, involving vulgarity in their speech or behavior, gets afloat. It is not strange, therefore, that the friends of Mme. Nilsson were very much pained on reading her wild fusillade of invective against Colonel Mapleson in a recent interview in a leading New York daily, in which she appears in the role of a poker-playing virago. Nilsson is made to laugh immoderately on the slightest provocation, nearly rolling off from her chair from excessive mirth, and in ridiculing Mapleson's assumption of a military title, she interlards her slang with an able-bodied oath, calls him a terrible liar, and, doubling up her fists, says she can fight and threatens to punch his head. Mme. Nilsson, it seems, is not only familiar with colored chips, but is also not unacquainted with ordinary betting. She is willing to stake \$10,000 with the impresario that she has more than four operas in her repertoire—in fact, that she has sixteen—and then declares that she would like to have pulled out his hair, "just for fun." Pleasing diversion for a great artist! With remarkable delicacy Mme. Nilsson alludes to Mapleson's "debauchery and excess." She punctuates her sentences with a free use of colloquialisms and gesticulates like a tragic queen on Bowery boards. This talk may make the unthinking laugh, but it must be a revelation to many persons who have considered Mme. Nilsson above the reproach of bad taste and unlady-like conduct. An artist in song has been known to be an artist in words also, and Nilsson should have dissected the amiable Colonel with a subtle, burning sarcasm that would have shrivelled him all up and left not even a promise of operatic novelties for next season. This method of warfare would have been quite as effective as the old-fashioned invective, and the great artiste would not have given so rude a shock to her many sincere admirers in the New World as well as the Old.

There is a curious feature about this interview in a somewhat different connection that may be mentioned briefly. It appears that the train on which the Nilsson party was coming to New York was brought to a sudden stop, and in consequence, Capt. William Bagot, who is not a stranger to the Marquis of Lorne, turned a very good somersault from his chair in the draw-room-car. The reporter says that the captain struck his head on the round of the chair breaking it in two. I have only to add that this is one of the most interesting cases of anatomical bisection on record, and if the captain's head was brittle enough to break so easily, it is proof positive that he was not suffering from softening of the brain.

Little Mr. Toedt in the flower-garden scene of "Parsifal" is an interesting personage. He is so small that the lovely maidens overtop him several inches and have to beam down upon his alluring visage as they seek to win his favor. That so small a *Parsifal* should be in such lively demand among such charming beings affects an irreverent personage like the *Raconteur* with a sense of the ludicrous. They seem to be satisfied with an inadequate substitute for their slain lovers when they can put up with such a precious little fellow. The tumult that this *Parsifal* creates in feminine breasts may afford a grateful balm to all the diminutive men in town. Let them take courage and fresh hope. The days of gigantic Apollos are over and the reign of the pygmies has come.

—Harvey B. Dodworth will receive the testimonial concert arranged for him at Steinway on Friday evening, the 20th inst. An orchestra of eighty musicians have volunteered their services. The conductors will be Messrs. Geo. F. Bristow, Max Maretzke, P. S. Gilmore and Geo. W. Morgan, and the list of soloists includes Mme. Anna Bishop, Miss Reynolds, Miss Tooker, the Meigs Sisters Quartette, Messrs. Lanzer, W. F. Mills and Signor Liberati.

—The eighth and final concert of the Brooklyn Philharmonic Society, conducted by Theodore Thomas, will take place on Saturday evening next, with a public rehearsal on Friday afternoon. The programme is arranged "In memory of Richard Wagner" and is the same that was given on last Saturday night at Steinway Hall. The soloists are the same and the orchestra is composed of the usual members of the Brooklyn Philharmonic Society, with the addition of a number of well-known musicians. The chorus is that of the Brooklyn organization.

"Ear Kissing Arguments."

"Thy fates open their hands; let thy blood and spirit embrace them, and to insure what thou art like to be, cast thy humble slough and appear fresh.—Go to, thou art made, if thou desirest to be so."—*Twelfth Night*.

SAUNTERING down the avenue through the surging masses on one of the most perfect Easter Sundays that ever dawned, after having been regaled by the music in one of the fashionable churches, my reverie was broken, and I became an enforced listener to the animated conversation of the contralto and her two lady friends.

This was a rare stroke of good fortune, since the subject under discussion happened to be the morning service, and the aforementioned friends were taking occasion to criticise the choir's performance, more especially the efforts of the soprano. To hear, therefore, the fearless opinions of both auditors and participants became so interesting that my left ear began to elongate horizontally in their direction, and this is what it heard:

Among other derogatory expressions, it was asserted that the soprano's singing was very unemotional; whereupon the contralto vindicated her much-maligned sister by retorting in the most enterprising manner that Professor So-and-so, their organist (and no one would have the audacity to question his authority), had repeatedly declared Miss Blank to be "the finest musician he had ever met"—in fact, he had declared her to be "an instinctive musician," and "able to read anything at sight, which was more than could be said of any other singer in the metropolis!" The triumphant tone of this vindication being as unmistakable as it was intentionally annihilating, in order to give, if possible, additional intensity to the crushing statement, she added that in her own opinion the aforementioned soprano would undoubtedly "develop" into a highly emotional singer, as she was only of the tender age of twenty-two, and it was an established fact that young girls must attain the more mature years of twenty-eight or thirty before they could be expected to be "emotional!"

Mere statements having proved convincing beyond polite controversy, the considerate critics adroitly changed the conversation into a less sensitive channel, taking up the all-absorbing one of spring styles, to the immediate relief of the left ear, which soon recovered its perpendicular, and plunged the listener into a train of philosophical reflections concerning the mysteries of musical science and art.

One disturbing factor in the problem seemed to cling with the most alarming persistency. It was whether indiscriminate, fulsome praise, or continual, carping criticism, or honest, intelligent guidance was the most conducive to successful artistic training and progress.

The contralto and organist might represent the first class, blinded by personal interest, or prejudice sufficiently to proclaim super-excellence in whatever was self-asserting enough to extinguish their small judgment and smaller musical knowledge.

The churlish amateur or ancient musical back-woodsman might claim to be in the second class, while only the liberal professional artist-musician with a desire to advance his art, and with scholarship to render his decisions and opinions valuable, can fitly be assigned among the last. Such a one must ever turn away in dispair and disgust from the effeminate shams of the ignorant and self-conceited, whose assertions are usually as untrustworthy as they are dogmatic.

It was, perhaps, in a degree commendable for this sister-singer, who had perceptibly overreached the period for emotional development, to advocate the cause of an associate, inasmuch as it would appear to refute the opprobrium attached to choir singers generally with regard to petty jealousies, but the extravagant encomium was as absurd as it was irresistibly droll. Nothing could be more intensely suggestive than this theory of emotional development. It deserves to be ranked among the brilliant, serious conceptions of an Artemus Ward, for concealed within its depths lies the key to unlock many mysteries in the realm of musical appreciation. The "instinctive" sight-reading idea is also deservedly fresh and original, and rivals the bombastic professor who offers to perfect pupils, young or old, in the art of pianoforte playing in one lesson of forty-five minutes, but the "instinctive" carries off the palm, and we shall soon expect to banish from the woes of mortals all oppressive study and application that render life a burden, and musical acquirements a snare.

Why the apology for absence of emotional expression should be so narrowly restricted to the fair sex is not apparent. It is evidently unfair. Age, that sovereign and universal palliation for human frailties and decline, belongs indiscriminately to the race, poetically speaking, but the distinctive favors should, undoubtedly, be conceded to the masculine sex, since charming woman never grows old in any invidious sense. Otherwise, the outlook for musical success might be a dark one to the young debutante, who relies so largely upon voice and novelty at the commencement of an artistic career.

On the other hand, what an ingeniously constructed loop-hole for escape the theory presents to worn singers of uncertain years, inasmuch as a long experience enables them to triumph over mere tones as element of attraction, and to skillfully disguise their loss by emotional artifices. The flower runs to seed; the artist to expression!

We need not look far for shining examples of this treacherous tuition, dearly-beloved Brignoli and fascinatingly voiceless Capoul affording striking intimations of how much an aggregated lifetime of emotion may compensate for the now bedimmed reminiscences of a tuneful past!

Said an eminent composer recently during an excruciating performance of a beautiful and poetic opera by a Falstaffian collection of *passé* artists: "What are we to infer when such diabolical

representations receive unstinted applause from a large and respectable audience? Do you think that agonizing soprano or Mephistophelean tenor would consider my humble opinion in opposition to this 'paying' multitude? And how foolish, from a pecuniary point of view, if they did!"

Verily their occupation would be gone to join sympathy with past attractions; but, like the raconteur, who has drawn upon his fertile imagination until he believes in his own soul that his visionary recitals are facts, so these easily persuaded remnants of former aristocracy are quite confident that the public verdict of the paying masses is more trustworthy and remunerative than the growls of an old-fogey composer, whose ear can be so readily tortured with discordant innovations.

And so it comes to pass that in all the din and cry for high musical culture, we still have sopranos who lay the flattering unction to their souls that they are full-fledged Patis, while yet the crudities of inexperience and ignorance are upon them; still have tenors and organists, and pianists and composers so inflated with the plaudits of the ill-advised, that all are Campaninis, or Bachs, or Joseffys, or Wagners, and woe betide the unfortunate one who ventures to question their authenticity. It were better for that man that a millstone were hanged about his neck and he drowned in the depths of this turbulent, musical sea.

VICTOR.

ORGAN NOTES.

The purchaser of the big organ now in the Boston Music Hall is William O. Grover, of Boston, one of the trustees of the New England Conservatory of Music. The price paid is not stated. It is understood that an injunction has been applied for to prevent its removal from Music Hall.

* * *

A new organ by Johnson & Co., Westfield, Mass., has just been placed in the M. E. Church, of Mansfield, Ohio. It has two manuals and twenty-eight registers. A week or so ago George E. Whiting, the well-known organist, opened this instrument, and, among other pieces, played in fine style Mendelssohn's second Sonata, Rossini's overture, "William Tell," and Rink's "Concert Variations" in C major. Miss Frank Hubbell, Princess I. Clark and Mr. B. J. Aurand sang, while Lyman S. Gerberich played two violin selections.

* * *

Notwithstanding that music arranged for the organ can never be of equal intrinsic value compared with that composed specially for the instrument, it must be admitted that arrangements are interesting in themselves, because they represent selections from the most sterling compositions, reduced within the scope of one performer's executive power. Organ arrangements have undeniably helped greatly to bring the instrument to its present mechanical perfection and tone-variety. In these two respects, the modern organ is greatly distinguished from the instruments of a century or more ago.

* * *

E. H. Turpin, of London, has recently written several articles on orchestral effects and keyboard mannerisms. Many valuable remarks are uttered in connection with this subject. He says that there are many organ effects which are reflections from the orchestra. Undoubtedly this is the case, but they are all traceable to modern organ composers, and do not date much farther back than forty or fifty years ago. It cannot be said that Mendelssohn's six organ sonatas are particularly orchestral; on the contrary, they seem to have been inspired by the genius of the instrument, only that the modern piano technique (as against that prevailing in Bach's time) has been, to a commendable degree, employed in these works by this great pianist, organist and composer. "Organ effects, which are reflections from the orchestra," are, therefore, of only comparatively recent employment.

* * *

On examining a number of programmes of organ recitals they are found to consist of much the same selections. Here and there a Prelude and Fugue by Bach, a Sonata (or a portion thereof) by Mendelssohn, a piece by Thiele, and, more rarely, one by Handel. Interspersed between these are light compositions by Wely, Batiste and such writers, with sometimes an arrangement of some well-known orchestral work, generally a movement of a symphony or operatic overture. Another fact that becomes evident is the persistency with which certain of Bach's Preludes and Fugues are played, to the almost entire exclusion of others equally beautiful and effective, although less generally known. There is no doubt that what pieces one organist plays another feels bound to play, and to this feeling must, in a measure, be attributed the similarity of programmes. Pianists are no less moved by the same spirit than organists, although the literature of the piano is so much more extensive than that of the organ. Perhaps the chief reason for this state of affairs may be attributed to the hesitation of soloists to appear before the public in unfamiliar compositions, and in defense of this feeling there is much to be said. Or, perhaps, it is inevitable that programmes must be alike, whether organ, piano, vocal or orchestral selections are considered. Altogether, the programme question is one of peculiar interest, and its manifold aspects are not to be as easily and briefly treated as at first might be imagined.

—George E. Aiken, who for many years was conductor of the English Glee Club, will give a concert at Chickering Hall on May 2, when he will be assisted by many members of the old club.

PERFORMANCES.**New York Chorus Society Concert.**

THE fourth and last concert of the second season of the New York Chorus Society took place on Saturday night at Steinway Hall. A public rehearsal preceded it on Friday afternoon, and on both occasions the spacious hall was well filled with an attentive, cultivated and enthusiastic audience.

The programme was one of particular interest, consisting, as it did, exclusively of excerpts from Wagner's works, the concert being given in memory of the dead master. The *Times* in very strong terms condemns the performance of Wagner's music without the accessories of the stage. The arguments the critic of our esteemed contemporary sets forth, are undeniably strong, and, as far as the fragmentary representation of the finale of the third act from "Parsifal" is concerned, the tediousness of this somewhat labored and long-drawn-out scene, unaided by scenic and histrionic effects, seemed to justify his opposition to concert performances of Wagner's works. But then the critic of the *Times* must remember that without these our public may for some time to come remain utterly unacquainted with the master's greatest later works, and therefore, we say, better little than nothing. Furthermore, Wagner himself, however much he has written against the fragmentary performance of his works, has often enough himself conducted fragments in concert, and has arranged them for concert use. The way, then, being opened by Wagner himself, there remains for others only the question of where to stop.

Theodore Thomas had selected for this occasion some of the most interesting moments from "Tannhäuser," "Parsifal," "Götterdämmerung" and "Meistersinger von Nürnberg," in making up a programme which, outside of the aforementioned finale from "Parsifal," was lovely and interesting throughout, but was somewhat too long. For this reason it probably also happened to him that he took the "Tannhäuser" music, namely, the overture, the seldom-heard Bacchanale, with its chorus of Sirens, and the march, with chorus from the second act, in such quick time that both chorus and orchestra sometimes had hard work to follow, and the stately impressiveness of the march was utterly lost. A far superior performance in every way was that of the "Vorspiel" to "Parsifal," and the famous flower-garden scene from the second act of that music-drama. This, doubtless, most beautiful, but also very difficult part of the work, was excellently sung, and especially the six "solo flowers," the Misses Hattie Louise Simms, Ella Earle, Zelia de Lusan, Fannie Hirsch and Mrs. A. Hartdegen and Minnie E. Denniston did remarkably well. In fact, the whole concerted music went surprisingly well; too bad, therefore, that the "Parsifal" of Mr. Theodore Toedt was such a ridiculously weak creation. In the long finale from the third act of "Parsifal," Mr. Franz Remmertz, excepting occasional blunders in reading, sang very well, and the orchestra fulfilled its difficult mission in a creditable manner. The steel bells, however, were somewhat disappointing.

Siegfried's "Funeral March" from the "Götterdämmerung" also was a fine performance by the orchestra, and rivaled only the perfection with which the "Vorspiel" to the "Meistersinger" was rendered. Pogner's address from the first act of that opera was sung with vigor and beauty by Mr. Remmertz, whereupon followed the celebrated quintet in G flat major from the third act, in which Miss Simms, Miss Hirsch, and Messrs. Toedt, Tretbar and Remmertz gave a perfect gem of ensemble singing. A glorious rendering of the beautiful final chorale, "Wake, Wake, the Dawning Day is Near," by the chorus, ended a memorable and highly enjoyed concert, which did equal honor to the Chorus Society and its famous conductor, Theodore Thomas.

Italian Opera.

THE perennial opera of "Lohengrin" was produced at the Academy of Music on Wednesday night last, for the first and only time this season. A large audience gathered to hear Mme. Albani as Elsa, and to say that her impersonation was worthy of the highest praise is no more than just. Her conception of this charming role displayed high intelligence, while her delivery of the dreamy music allotted to her roused the audience to enthusiasm. She was in excellent voice, and evidently fully entered into the spirit of the work as a whole, and Elsa's part in particular. It was apparent she had studied hard to master all the minute details, and hence her thoroughly satisfactory performance.

The *Ortruda* of Mme. Fursch-Madi was also a fine personation. The trying and difficult music allotted to this part was given with deep expression and some dramatic intensity, and it may with some truth be said that no more satisfactory interpretation has been heard on the boards of the Academy. Next to Mme. Albani she merited special mention. The audience was not slow in according her its expression of good will and appreciation. Signor Galassi's *Tetramondo* is so well known, that it need only be said that his personation was as powerful as ever, and that his whole performance was thoroughly artistic throughout the opera. Signor Monti, as *Enrico*, made a better impression than usual, but the *Lohengrin* of Signor Frapolli was the weak point of the cast. Here and there he appeared to advantage, but, on the whole, he lacked the necessary requisites to compel admiration from even sympathetic listeners. Of course, compared with some other artists, who have essayed the same role, he was hopelessly weak. The chorus was not satisfactory by any means, and the orchestra did not shine to the best advantage on this occasion. Signor Arditto conducted with care, but failed to bring out many points in Wagner's score. It is not his style. The opera was well put upon the stage. The last evening operatic representation took place on Friday,

the 13th, and was a repetition of Meyerbeer's "L'Etoile du Nord," to hear which another crowded house gathered. Mme. Patti, in the role of *Catarina*, again awakened the enthusiasm of her hearers, for her singing and acting was truly remarkable. Her voice appeared as fresh as ever, and was managed with incomparable skill. Each scene was invested with peculiar interest, and served to prove how deeply Mme. Patti studies the *minutiae* of her personations. She was recalled many times, and the floral gifts with which she was presented were both rich and varied. She has evidently become a favorite with the opera-going public, and her next season here will be one of the greatest of triumphs. As *Pietro*, M. Durat repeated his former excellent impersonation, singing with much vigor and expression, and acting with intelligence in the numerous fine situations with which the opera abounds. The minor roles were fairly well filled, while the chorus and orchestra were both better than usual. Signor Arditi conducted with care and discrimination.

At the Saturday matinee performance "Faust" was presented, with Albani as *Margherita*. The house was crowded and was very enthusiastic. Mme. Albani displayed anew her high artistic gifts, and her acting was noted for its truthfulness and intelligence. As *Siebel*, Mme. Scalchi was effective, while Signor Ravello gave a better impersonation than usual of the role of *Faust*. He was in good voice. M. Durat, in the role of *Mephistopheles*, was also satisfactory. Signor Galassi, as *Valentino*, was magnificent.

This ended the spring season of Italian opera, and to say that it has been more than ordinarily successful is to say the least.

Francis Korbay's Concert.

A FEW hundred fashionable people attended Mr. Korbay's concert, given in Chickering Hall on Thursday evening, the 12th. The affair was ostensibly gotten up to afford Mr. Korbay's pupils an opportunity to exhibit their talents before a number of admiring friends and acquaintances. It was really a semi-social occasion. The opening number, Liszt's "Les Preludes," arranged for two pianos, was played by Mrs. G. Place and Miss Linor. Technically, the performance deserved much praise, but it was lifeless, and the very expression attempted was automaton-like. A somewhat unsympathetic touch produced a hard tone.

L. B. Harding was not particularly successful in his rendering of the baritone aria from "Tannhäuser." More vigor would have displayed his voice to better advantage.

Miss Gregory's interpretation of Schumann's two songs, "My Heart's in the Highlands" and "Spring Night," was not particularly effective, although she possesses a fair vocal organ.

Elizabeth's prayer from "Tannhäuser" was attempted by Miss Purdy, but her style and phrasing is not broad enough to do it justice. Her voice would have pleased better in a simple ballad.

Miss Schenck and Mrs. H. A. Robbins followed with a capital rendering of one of Brahms' "Hungarian Dances," arranged as a vocal duet by Mme. Viardot. Altogether, they deserved the applause and encore tendered them. Later, Miss Schenck sang Taubert's "Bird Song," and another selection as an encore. Her voice is of a pleasant quality, quite strong in the upper notes, and seemed to be fairly under control. With the exception of a few mannerisms, she does credit to herself and teacher.

S. B. Schlesinger's interpretation of Schumann's "The Two Grenadiers" was weak. A lighter piece should have been chosen.

Mozart's song "The Violet" served to exhibit Mrs. H. U. King in a favorable light. With greater control over her voice she can create a more decided impression.

Liszt's symphonic poem "Tasso," arranged for two pianos, was effectively but mechanically played by Mr. Korbay and Miss Hunt. Nevertheless, Miss Hunt has a fair touch, and plays with intelligence.

Miss Remsen, in two selections from Mozart's "Nozze di Figaro," "Porgi amor" and "Nom so piu," displayed more than ordinary talent. She is the possessor of a voice of some sweetness and charm, but her style is uncertain and her intonation a little uncertain.

Miss Catlin's violin performance was one of the features of the concert, and, making due allowance for several prominent defects, deserved high praise. As an exhibition of what a society young lady has accomplished by the serious study of a difficult instrument, it was highly gratifying to all present. She executes with freedom and brilliancy, and her tone is not by any means thin. She played "Hungarian Dances," by Brahms Joachim.

Carlisle N. Greig's voice is of a tenor *timbre*, but he essayed the baritone solo from the third act of "Dinorah." He sings in tune, but with little expressive force.

Mr. L. Turnure's rendering of Gounod's "Serenade" was rather evidence of future than present excellence. His selection told against him heavily.

Of all the singers who appeared, the one who displayed the most decided talent and finish was Miss Hamlin. She gave an aria from "Aida" in fine style, singing throughout with the power and effect of a professional artist. She can be judged from a higher point of view than the others, and yet rank above them. Her encore selection was weak. It was evident from her whole performance that she had studied seriously, and possessed gifts of a comparatively high order. She would be successful in any concert.

At the conclusion of each part a chorus of nineteen ladies sang a selection. The first was Cherubini's "Blanche de Provence," the second the "Spinning Song" from the "Flying Dutchman." They were both fairly well executed.

Mr. Korbay, in his eagerness and desire to aid his pupils as

much as possible, accompanied too obtrusively, and many times overwhelmed their voices. Otherwise, he played mechanically well, but without great sympathy, taste or keen discernment.

Harlem Mendelssohn Union.

THE Harlem Mendelssohn Union gave its third concert of the twelfth season in Chickering Hall on Friday evening, the 13th, Dr. Damrosch conducting. The soloists were Miss A. L. Kelly, soprano; Miss A. Balmore, soprano, and Frank F. Barnard, tenor. The orchestra was part of the Symphony Society orchestra, numbering about thirty. Max Bruch's "Flight of the Holy Family" was the first number on the programme, followed by Tosti's "Good-bye," fairly sung by Miss Balmore. Mendelssohn's "Midsummer Night's Dream" music succeeded, in which the orchestra did good work, although it was comparatively small. The second part was made up of Rossini's "Cujus Animam," rendered by Frank F. Barnard; a "Reverie," for orchestra, by Vieuxtemps; Blumenthal's song, "Love, the Pilgrim," nicely interpreted by Miss Kelly; and the chorus, "See, the conq'ring hero comes," from Händel's "Judas Macabees." The audience was of excellent size and appeared interested in the performance.

"Prince Consort" at the Thalia.

A NEW operetta in three acts "The Prince Consort," the libretto, of course, in German, by Julius Hopp, and the music by Ludwig Engländer, was brought out at the Thalia Theatre last Thursday night and achieved a great success, which has since unabatedly accompanied the further performances of that work. The operetta was conducted by the composer, a young German twenty-five years of age, who seems to be gifted with rather an uncommon amount of musical talent, and not less of musical education. The work throughout, in spite of the insignificance of the libretto, which is neither good nor bad, is composed with a fine flow of musical invention and the ideas are represented in good style. The orchestra is handled with experience and with good effect, considering its smallness. The choruses also are well written, especially so a bridal chorus for female voices. A remarkable piece of effective writing is the finale of the first act, which almost reaches the altitude of the great opera. The piece, on the whole, was well brought out. The scenic decorations are simply splendid, and chorus and orchestra are good. Of the principal performers, the *Princess Helene* of Mme. Raberg deserves first and special mention for beauty of voice and fine singing and acting. Next, Mr. Wilkie as *Prince Arthur* pleased us. He has a fine baritone voice and acts with elegance. Miss Jules as *Eustachia* was very funny, and so in fact were Messrs. Klein, Lube and Adolfi, although neither of them has either voice or method in singing. Miss Hecht as *Rosina* would have been satisfactory if she had not occasionally deviated from the pitch.

Mme. Murio-Celli's Concert.

MME. MURIO-CELLI gave an operatic concert in the Academy of Music on last Saturday evening, in which she brought forward a number of her pupils, Signor Arditi conducted a good-sized orchestra, while several of Mr. Mapleson's company took part. Signor Frapolli, Signor Clodio and Mr. Gottschalk. A large audience was present, and listened to the selections from "Linda," "Sonnambula," "Norma," "Figlia del Regimento," "Mignon" and "Aida," with evident interest and pleasure. A "Tarentella," by Signor Arditi, was sung for the first time by Miss Maude Whitacre, and so well as to be encored. Miss Charlotte Walker scored a good success in her scene from "Norma," and bids fair to achieve an excellent artistic position. She has a fine soprano voice. Miss Sophie Neuberger, Miss Hutter, Miss Lukie and Miss Gleason also created a very favorable impression.

Concert of the German Liederkranz.

THE third and last concert for the season of the German Liederkranz, took place in the new beautiful hall of the society, Sunday evening, April 15, conducted by Mr. Theodore Thomas. Although admittance to the concert was confined strictly to members and their ladies, the hall with its 1,000 seats, the corridors and parlors were fairly jammed with a delighted audience of at least 2,000 people.

The programme was a splendid one, comprising in part 1 two movements of Schubert's unfinished symphony in B minor for orchestra, Robert Schumann's "Zigeunerleben" (gypsy life), for full chorus and orchestra; J. Svendsen's charming novelty "Romance," and Bazzini's "Ronde des Lutins," for the violin, the two latter selections performed by Mr. Richard Arnold in masterly style, and in fact every number was executed to perfection.

The chief point of interest, however, centred in part 2 of the programme, which consisted of the following selections from the third act of Richard Wagner's "Die Meistersinger von Nürnberg":

- a. Vorspiel, orchestra.
- b. "Monologue" of Hans Sachs.
- c. Quintet.
- d. Procession of the "Guilds" and the "Meistersingers."
- e. Walther's prize song and finale.

These five gems (three of which were performed for the first time in America) were listened to with breathless attention by the musical audience, and were rendered with grand effect, both the full chorus and orchestra executing their respective parts in a manner that reflected the highest credit upon them.

The soloists, viz., Max Heinrich, as *Hans Sachs*; Jacob Graff, as *Walther*; Charles F. Tretbar, as *David*; Oscar Steins, as *Pogner*, and Miss Fanny Hirsch, as *Magdalena*, sang their respective parts intelligently and well, only Miss Hattie M. Simms, as *Eva*, occasionally singing slightly out of tune, and not powerful enough.

The celebrated composer and musician, Mr. Max Bruch, was present as the guest of the Liederkranz, and expressed himself as astonished and delighted with the whole performance and the perfection of the orchestra, as handled by Mr. Thomas. After the close of the concert the audience reassembled in the large dining-room where the president of the Liederkranz, Mr. William Steinway, in a brief but very telling speech introduced Mr. Max Bruch as the honored guest of the evening, who then was greeted with three cheers and a solemn *ecce quam bonum*.

Mr. Bruch, evidently greatly pleased with the cordial reception extended to him, replied in a few well-chosen remarks, stating that he had known the Liederkranz by reputation for upward of twenty years as the pioneer in introducing to American audiences, his (Max Bruch's) compositions, especially the "Frithjof's Sage," "Odysseus," "Normannenzug," and last, Bruch's "Lay of the Bell," composed in 1879. Mr. Bruch, Mr. Theodore Thomas, and Mr. A. Paur (assistant conductor of the Liederkranz) spent several hours together in animated friendly discussion of musical matters, interrupted only by the pleasant incident of a splendid silver cup, being presented to Mr. Theodore Thomas, bearing the inscription, "The Members of the Liederkranz Chorus to Theodore Thomas."

Mme. Nilsson's Farewell Concert.

IN spite of the inclement weather on Monday night, Steinway Hall was thronged with one of the largest and most fashionable audiences it ever held. The occasion was the farewell concert of the favorite prima donna, Mme. Christine Nilsson. She seldom was heard to better advantage than on this evening, being in splendid voice and spirits, and, therefore, in her operatic selections recalled the halcyon days of her best efforts on the stage. As such must be classed her renderings of the "Connaiss-tu le pays?" from Thomas's "Mignon," the famous love duet, "Laci darem la manu," from Mozart's "Don Giovanni," which she sang most admirably, though somewhat over-coquettishly, with Signor Del Puente; of the celebrated quartet from "Rigoletto," in which she was assisted by Miss Hope Glenn, Mr. Bjorksten and Signor Del Puente; but, above all, of the "Jewel Song," from "Faust," after which she was encored no less than three times, giving two Swedish ballads and the "Suwanee River," to the delight of the audience. Mme. Nilsson was literally overwhelmed with applause and floral offerings, one of which, a monster specimen of the florist's art, represented the Swedish flag, surmounted by an eagle, and containing in the centre the words, "Au revoir." The assistant artists and the Mendelssohn Quintette Club also came in for a goodly share of the applause and helped to make the concert memorable.

Concert of the Philharmonic Club.

THE sixth and final concert of the present season was given by the New York Philharmonic Club in Chickering Hall, on Tuesday evening, the 10th. It is gratifying to state that the auditorium was filled by intelligent and cultivated listeners, and that the works presented were duly appreciated and much applauded. The club has deserved well of the community, and its labors in the advancement of sterling art-works deserve to be met with the greatest possible encouragement. The time seems to have arrived when this is being done, and the future concerts of the club are likely to be broader artistic and financial successes than those that are past.

The opening number of the concert was Schumann's quartet in E flat, op. 47, for piano, violin, viola and cello. The rendering of the andante cantabile and finale were most entitled to praise. The strings here and there sounded somewhat rough and lacking in roundness of tone, but a manifest improvement was evident in general style and finish, which was still clearer in the Rubinstein adagio and the Cherubini scherzo. The former movement, played concordini, is a charming conception, simple and clear in construction. The major section of Cherubini's scherzo somewhat foreshadows Mendelssohn's overture to "Midsummer Night's Dream," a part that received a very satisfactory interpretation. The performers in these compositions were: Rich. Arnold, R. Richter, Emil Graum and Chas. Werner. Rich. Hoffman assuming the piano obligato in the Schumann quartet. The latter gentleman played in this work, and in his three solos, like a true artist, never descending to the sensational or tricky, but confining himself to a style that is based on taste and artistic discrimination. In the quartet the piano was unobtrusively and effectively employed, and was made to blend admirably with the other instruments. The Rubinstein "Nocturne" was given with chaste expression and some poetic feeling, and exhibited Mr. Hoffman's refined and exquisite touch. His digital dexterity was shown in Wollenhaupt's transcription of the "Spinning Song," from "The Flying Dutchman," which was gracefully and brilliantly executed. A "Gavotte," by the rising Italian composer, Sgambati, was especially interesting and effective. The middle (major) section is based upon a "drone" bass, and is in excellent contrast to the vigorous preceding minor part. The whole work displays more than ordinary talent, and is far superior to the hackneyed gavottes now being constantly put forth by inane composers. In response to an encore, Mr. Hoffman played with much crispness his own transcription of the *vivace non troppo* from Mendelssohn's "Scotch" symphony. It

was his first and only appearance in public this season, and thus was an enjoyable event to all his friends and admirers.

The closing work was Svendsen's "Octet" in A major, op. 3, for four violins, two violas, and two violoncellos. The assisting performers were R. Klugescheid and F. Danz, violins; F. Hemmann, viola, and F. Aubert, violoncello. This work, composed by Svendsen while yet a pupil at the Leipzig Conservatory, is of decided merit, but somewhat diffuse in form. The *Andante Sostenuto* opens with a broad theme, not particularly original, which is, however, far from being well thematically developed. After its first announcement it is utterly lost sight of, until its return, according to prescribed rule. The *finale* is brilliantly and effectively wrought out, and was vigorously played. The two first movements also are interesting. The concert was one of much interest to musicians, and whatever shortcomings were noticeable to those present were forgotten in the greater excellencies exhibited by all the performers.

Sunday Evening Concerts.

THE concert given at the Casino on Sunday evening last was in a measure successful. It served to bring forward for the last time, Mme. Théo, M. Capoul and other members of the French Opera Company. Mme. Théo's reception was very cordial and must have been gratifying to her. M. Levy's cornet solos were loudly applauded and redemanded. The orchestral selections were directed by Rudolph Aronson and Signor de Novellis.

A fair-sized audience gathered to hear the Spanish Students play on their mandolins and guitars in the Cosmopolitan Theatre on Sunday night. As their picturesque costumes had not arrived, they had to appear in civilian dress. Their performance was as interesting and effective as ever, although in a limited way. The other part of the concert was not a great success.

French Opera.

AT the Casino on Wednesday night last the Parisian vaudeville, "Le Grand Casimir," was presented. The music, by Chas. Lecocq, is bright and taking, if not original. But the piece is more literary than musical, and thus gave the members of Maurice Grau's troupe the opportunity to exhibit how much better they can act than sing. M. Mezières, in the role of Casimir, showed himself to possess an inexhaustible mine of fun. Mme. Théo had little to do but to dress and appear a charming woman.

A Benefit Concert.

R. H. WARREN'S comic opera in two acts, entitled "The Queen of Hearts," was given in Chickering Hall on Wednesday evening last, the 11th, for the benefit of St. Luke's Home. A large audience filled the hall and was evidently pleased with the performance. The music is light and generally pretty, but mostly hackneyed in character. The libretto, by H. G. Paine, is of only average merit. Of the performers not much can be said in praise, but as the affair was more amateurish than professional, no detailed fault-finding need be indulged in. Mr. Hilliard, as *Joker*, was the best in the cast, next to whom came Miss Ella M. Conron, as the *Queen of Hearts*. The orchestra was small and brassy. In such music a light orchestration is to be preferred. The financial result must have been gratifying.

Charity Concert at the Academy.

THE concert given at the Academy of Music on Thursday evening, the 12th, for the benefit of "The New York Exchange for Woman's Work," was very successful. It will be enough to name the list of performers, when anyone can see that an entertainment of the kind is not often to be heard for any ordinary sum of money. This list included Mmes. Patti, Albani and Scalchi; Signors Ravelli and Nicolini, M. Durat and Rafael Joseffy; besides Theodore Thomas and an orchestra. Herr Brandt was the solo violinist. Mme. Patti sang the waltz-song from Gounod's "Romeo and Juliet," and had to respond with two encore songs. The other artists were also generously applauded. The affair was under the personal supervision of Colonel Mapleson, and it is supposed that nearly \$10,000 was cleared for the exchange.

Henry Carter's Organ Recital.

HENRY CARTER gave his eighth organ recital in Plymouth Church, Brooklyn, on last Saturday afternoon. Beethoven's overture to "Coriolan" opened the programme, and was followed by Thiele's air and variations, the finale of which was splendidly rendered. Händel's "Dead March" in "Saul" was encored, while for a concluding number "The Star Spangled Banner" was chosen, varied by Buck and Paine. Mr. Carter's playing was on the whole very effective. Carl Feininger, violin, and Mrs. Feininger, piano, performed the "Theme and Variations" from Beethoven's "Kreutzer" Sonata. The piano part was excellently given, but the violin seemed wanting in breadth of tone. Mr. Feininger also played Alabie's "Russian Nightingale Song" in fair style, and was much applauded.

At the testimonial concert given to Frederick Bergner at the Madison Club Theatre on Monday evening, a large audience was present. Mr. Bergner was assisted by Messrs. Joseffy, Hermann Brandt, Joseph Mosenthal and Max Schwartz, Miss Lena Little and Ferdinand Dulcken. The programme was highly interesting, while the efforts of the performers were received with the most hearty applause.

Boston Correspondence.

BOSTON, April 13.

AT the request of Dr. Maas (now on a concert tour) I will write something about the musical events of the week. Although the season is far advanced, there seems to be no lack of patronage of concerts and musical entertainments.

The Philharmonic society gave their seventh and last concert on Wednesday evening. Mr. Zerrahn conducted and Miss Gertrude Franklin was the vocalist.

Rheinberger's Overture to Schiller's "Demetrius" is not devoid of merit from a musical point of view, but it is somewhat dull. The themes are melodious enough, but the orchestration is overcharged thereby making the work monotonous. Of Swinden's legend I would state that it is a gem of orchestration for delicacy and effectiveness. Mr. Zerrahn gave an excellent reading of the work and the orchestra responded admirably.

Miss Franklin sang Mozart's Aria, "Bella Miasfama Addio" and Handel's Aria from "Acis and Galatea," with the great talent we know her to possess. Her voice is well adapted for that style of music, it is pure and sweet, admirably controlled and of sufficient volume to meet all the dramatic requirements of Mozart's music. The performance of Schubert's symphony in C Major ended the concert. There might be a few flaws to pick about one of the movements, but the orchestra made such excellent work of it, that they overbalanced any shortcomings.

Albert Conant and Milo Benedict, both pupils of Mr. Petersilea, gave a recital on the 12th inst., at Union Hall. At the last moment Mr. Conant was taken severely ill, and Miss Day, another pupil of Mr. Petersilea, came to the rescue, having only two hours' notice to fill Mr. Conant's place. This she did with great credit. It is pleasant to record that both aspirants to future fame proved themselves gifted with more than ordinary talent.

Mr. Benedict is yet a boy, but a bright future is before him, and it can only reflect a great deal of credit on their instructor, Mr. Petersilea, director of the Petersilea Academy of Music, of Boston.

A very successful concert, both artistically and financially, was given on the same night at the Church of Unity, for the benefit of the Ladies' Benevolent Society.

Miss Abby Noye's Annual Concert took place at Music Hall on the 11th inst. I did not attend it, but it is reported that the hall was well filled, and that it was an exceptionally fine entertainment.

Dr. Maas's dates are as follows: 16th, Utica, N. Y.; 18th, Detroit, Mich.; 19th, Ann Arbor, Mich.; 20th and 21st, Chicago, Ill.; 23d, Jacksonville, Ill.; 25th, Toronto, Ont.; 26th, Hamilton, Ont.; 27th, Corning, N. Y.

Mr. Wm. H. Sherwood has been tendered a testimonial concert by the principal artists and by prominent citizens here. It will take place on the 18th instant, and the general opinion is that it will be a great success. Mr. Sherwood is not only a cultured gentleman, but is also one of our most talented pianists.

"Iolanthe" has had a fresh start since the return of Harry Dixie. Business has been very large all the week; nevertheless, it will have to make room on the 19th for Mr. B. E. Woolf's opera of "Pounce & Co." There is much talk among musical people about that new creation, and as far as I can hear, it is very favorable to its author. The piece is said to be very clever, and the music bright and tuneful. Mr. Woolf proved his capacity as a playwright long ago, and his musical ability is not disputed by any body, therefore there is every chance that in this line "Pounce & Co." will prove to be a success. CALIXA LAVALLÉE.

Baltimore Correspondence.

BALTIMORE, April 16.

THE musical festival which takes place at the end of next week is now the engrossing topic of conversation among the professional musicians and amateurs. The rehearsals of the Oratorio Society, which is the nucleus of the festival, have been very thorough, and Professor Fincke anticipates a great success for our vocal organization. The appearance of Theodore Thomas and his orchestra is looked upon as an epoch in our musical culture, as many years have now passed since Baltimoreans have had the opportunity to hear a first-class orchestral organization. The orchestras that have heretofore assisted at the concerts of the Oratorio Society were orchestras in name only. Any and every musician, and oftentimes amateurs were selected to make up the orchestra, and, in consequence, all the excellent vocal work was disintegrated by the poor performances of the orchestra.

The Peabody Orchestra is constructed similarly—in fact, it consists of the same musicians that played at the Oratorio Society concerts, and, while there are many able musicians in it, they are hampered by a number of nondescripts, whose presence in a body of performers is a veritable disgrace.

In consequence of such a condition of affairs, the concerts of the Oratorio Society have been seriously affected, although, as I said before, the work of the society itself has been remarkably thorough.

Professor Faelten gave one of his piano recitals last week, and the farewell concert of Mme. Falk-Auerbach also took place. This lady, who has done more than any other pianist to develop an artistic taste for music in this community, will soon depart for Europe. She leaves us with the regret of every music lover following her to her home on the other side of the ocean.

The Liederkranz Society gave Flotow's "Stradella" the other evening in a very creditable manner. HANS SLICK.

Mr. Joseffy announces a concert at Steinway Hall for the 23 inst.

HOME NEWS.

Mme. Marie Geistinger is in Pittsburg this week.

Alfred Wilkie has severed his connection with the Hess Opera Company, and will sail for Europe with his wife, April 28.

Mme. Chatterton-Bohrer and Gaston Blay are announced to give a concert at Chickering Hall on Saturday evening, the 28th inst.

Mme. Albani and her husband, Mr. Ernest Gye, leave for Europe to-day with the Gallia, as also do Mr. Mierwinski and Mme. Nilsson.

Mr. Mapleson will have his annual benefit from the stockholders of the Academy of Music, in an extra performance, which will be given on next Monday evening, April 23.

The dividend for this season's six concerts of the Philharmonic Society amounted to \$195 for each member of the orchestra. The gross receipts amounted to nearly \$27,000, showing a financial success never before attained but in one instance.

The Arion Society announces a concert to be given at Steinway Hall, Sunday evening, April 22, with an orchestra under the direction of Max Bruch, and John F. Rhodes, violinist; Jacob Graff, tenor, and Franz Remmert, baritone, as the solo artists.

Balfé's opera, "Satanella," will be revived by the Bariton Opera Company at the Standard Theatre on May 7. The title rôle will be taken by Miss Alice May, an English singer, who is said to have made a success of this part in England and Australia.

The pupils of the Grand Conservatory of Music, No. 48 West Twenty-third street, will give a concert at Steinway Hall on the 25th inst. A feature of the entertainment will be the production of an original composition by a young lady pupil of the institution.

John Lavine was to give his eighth annual concert at Steinway Hall last evening. Mme. Albani, who sails to-day for London; Miss Belle Cole, Signor Brignoli, Signor Tagliapietra, and an orchestra under the direction of Signor Rasori and Mr. Dietrich was advertised as the attractions.

The annual sacred concert in aid of St. Francis' Hospital, in Fifth street, took place Sunday evening at Steinway Hall. The audience was large and this institution must have netted a fair sum by the performance. The programme was attractive, and was enjoyed by all present.

Miss Henrietta Beebe's concert at Chickering Hall next Saturday evening, the 21st, promises to be an enjoyable entertainment. Miss Beebe offers an excellent programme, which will be interpreted by Mme. Madeline Schiller, Mme. Chatterton-Bohrer, Mrs. Audenon, and others.

The Mendelssohn Glee Club, J. Mosenthal, conductor, held a joint rehearsal with the Apollo Club of Brooklyn, Dudley Buck, conductor, on Tuesday evening, the 10th, in the rooms of the Mendelssohn Club, on Madison avenue. These clubs will give a joint concert in Steinway Hall on the evening of April 24.

The McCaul Comic Opera Company was to open the Casino on Tuesday evening with "The Sorcerer." The cast advertised was the same that gave the opera at the Bijou, and included Misses Lillian Russell, Laura Joyce and Madeline Lucette; Messrs. John Howson, Digby Bell, George Olmi and Charles Campbell.

Rafael Joseffy will have a benefit concert at Steinway Hall on Monday evening, the 23d inst., and offers an attractive programme. Mr. Joseffy will play, with the orchestra conducted by Theodore Thomas, Chopin's second concerto, opus 21, in F minor, and five piano solos. Mrs. Emil Gramm will sing a group of five of Mr. Joseffy's songs.

Her Majesty's Opera Company will give seven performances of Italian opera this week at the Academy of Music, Philadelphia. Monday, "The Flying Dutchman" was presented; yesterday, "Semiramide;" to-night, "Lohengrin;" Thursday, "L'Etoile du Nord;" Friday, "Don Giovanni;" Saturday matinee, "Linda di Chamouni;" Saturday evening "Il Trovatore."

The Manhattan Choral Union, conducted by J. W. Parson Price, will give the last concert of this season at Chickering Hall on Friday evening. The assisting artists will be S. B. Mills and S. N. Penfield, organist. The soloists, taken from the members of the society, will be Mrs. A. O. Wilkes, Miss M. Campbell, C. Temple, T. Van Benschoten, and H. C. Frink. Among the works to be performed is a new madrigal, entitled "Echoes," composed for and dedicated to the society by Frederick Brandeis, the well-known writer and musician of this city.

Mr. Wm. H. Sherwood, of Boston, is one of the most successful teachers in this country. Mrs. Anna P. Adams, Jr., Manchester, N. H., one of his pupils, will play at the Concord, N. H., musical festival, under Carl Zerrahn's conductorship. Miss May E. Reilly, another of his pupils, plays at this week's concert of the "Woman's Educational and Industrial Bureau" of Boston. Another one will soon give a concert at a musical festival at Saratoga. The "New England Woman's Club," Mrs. Julia Ward Howe, president; and "The Young Men's Christian Union," also are soon to have entertainments given them by Mr. Sherwood's pupils, and added to this some six or more of them will soon give their own recitals in Boston.

FOREIGN NEWS.

.... A new opera, by Señor Reparaz, has been produced at Valencia, with the title "Il Favorito."

.... Gade and Gounod will probably write new works for the next Birmingham festival which occurs in 1885.

.... A new "Symphony Funèbre," by Gustave Huberti, lately received a hearing in Brussels. The "Symphonie" is described as an interesting work by a learned and practical musician.

.... An unpublished opera, by Marschner, "König Hiarne," has been very well received on its performance in Munich. The work was unearthed from the Opera House library, where it had been forgotten for nearly twenty years.

.... *Musical Notes* is the title of a new journal, to be published in London on the 15th of each month, by Messrs. Page & Pratt. It is proposed to present in this paper musical intelligence in "a condensed and readable form."

.... August Klughardt's opera, "Iwein," was, it is stated, recently produced at the Stadttheater, Posen, with marked success. His "Gudrun," an opera in three acts, is also said to have been very successful at the Berlin Opera House.

.... Dr. Henry Fisher, of Blackpool, England, recently delivered a lecture before the Society of Professional Musicians, which met lately in Liverpool. His subject was "Musical Examinations," which he is said to have combated tooth and nail.

.... Alex. Guilmant's "Mass in E flat" was produced for the first time in England as a communion service at All Saints' Church, Margaret street, at the mid-day service on Easter Day, under the direction of the well-known organist of that church, W. S. Hoyte.

.... The official advertisement for this year's performance of Richard Wagner's last work has now been published. There will be twelve performances at the Wagner Theatre at Bayreuth on the following days: July 8, 10, 12, 14, 16, 18, 20, 22, 24, 26, 28, and 30. With the consent of the late composer, the price of the reserved seats has been reduced to 20 marks each. These

performances are to take place under the patronage of the King of Bavaria.

.... The famous male singers known as the Cologne Singing Society have accepted an engagement to go to London in June next. They intend to be represented by 100 of their best men, and will give ten concerts.

.... Ponchielli's "Gioconda" is likely to be heard at Covent Garden Theatre this season. The opera was produced in Milan in 1876, and it is stated to have received a semi-private rendering, the performance being organized by Major Wallace Carpenter.

.... The third concert of the London Philharmonic Society was mainly devoted to Wagner's works. It contained selections from several of his operas. Wagner was an honorary member of the aforementioned society, and had been one of its conductors, having directed the season of 1855, which was rather a disastrous one. The above concert was attended by a large number of Wagnerites, and was a great success.

.... The French committee, formed for the purpose of erecting a statue to Berlioz, is headed by M. Ambroise Thomas, the one in Brussels for the same purpose being presided over by M. Gevaert. It is not without interest to note that two directors of conservatoires should head this tardy recognition of the genius of one who during his lifetime was excluded from all institutions of the kind. Liszt has contributed 350 francs to the movement.

.... During the Russian Coronation festivities Glinka's "The Life for the Czar," followed by "Night and Day," a new ballet, and Rubinstein's "Demon" will be represented, the Moscow Opera Troupe being strengthened by performers from St. Petersburg. A body of 1,000 musicians and 8,000 school children will render the National Anthem; other musical arrangements are in progress and Rubinstein is writing a coronation march which he will himself conduct.

.... Mr. Isidore De Lara, a favorite baritone vocalist, and a composer of some very effective songs, recently produced at a private residence in London, an operetta in one act, called "The Royal Word." The libretto, written by Henry Hersee, one of our most accomplished littérateurs, and worthy of his pen, turns on a (fictitious) incident in the reign of Charles II. The music, scored for a regular band, is bright and sparkling, but, of course, does not affect profundity; it is essentially a light *opéra buffa*.

HOME NEWS.

.... Mme. Albani has presented, through the City Council of Montreal, \$500 for distribution among the city charities.

.... An English version of "The Bridge of Sighs," an opera comique, with music by Offenbach, will probably be introduced in this city at an early date.

.... Judge Wallace has granted an injunction in the suit of James Delafield Trainor against Townsend Percy, restraining Brentano Brothers and the Eagle Publishing Company from publishing and selling the Colonna edition of the libretto of "The Queen's Lace Handkerchief."

.... The Mendelssohn Glee Club, conducted by the accomplished musician and composer, Mr. Joseph Mosenthal, gave its final private concert of this, the seventeenth season at Steinway Hall on Tuesday evening, when it was joined by the Apollo Club, of Brooklyn, of which Mr. Dudley Buck is the leader.

.... At a recent evening service in a leading Kingston, N. Y., church, the organist played over a tune on a page opposite to the hymn; then "switched off" on the tune beneath the hymn, and when the choir began they sang tune No. 1, organ playing No. 2, and congregation singing both, until matters became reconciled.

.... The sixth triennial festival of the Boston Handel and Haydn Society will be given in that city in May. Several works will then be heard there for the first time. Among them are Cherubini's mass in D minor, and "The Nativity," words from Milton's ode, for solos, chorus and orchestra, which was written especially for the festival by J. K. Paine. Another novelty is Max Bruch's "Arminius," which will be conducted by the composer in person. Of important orchestral works promised, Mr. Chadwick's concert overture entitled "Thalia," is the most interesting. The chorus will number five-hundred. The orchestra of seventy-five will be made up from the best material available, with Bernhard Listemann as leader. The following solo singers are engaged: Miss Emma Thursby, Mrs. E. Aline Osgood, Mme. Gabriella Boema, Miss Emily Winant, Miss Mathilde Phillips, Messrs. Charles R. Adams, William J. Winch, George W. Winch, Theodore J. Toedt, George Henschel, John F. Winch and Myron W. Whitney.

Professional Cards.

[This department has been established to give members of the musical profession an opportunity of keeping their names and addresses before the public. Cards under this heading will be inserted for \$10 per year each.]

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THE MUSIC TRADE.

IMPORTANT NOTICE.

Our Correspondents, Contributors and Contemporaries will please take notice that the Office of the "Musical Courier" is located at No. 95 East 14th street, New York.

IT is a peculiar condition of affairs when not one of the editors of all the musical journals (outside of THE MUSICAL COURIER) can either read music or play an instrument. It is as though an editor tried to run a New York daily without being able to write the English language.

THE assertion that dampness is injurious to pianos is not novel. Nevertheless, in everyday life this fact seems to be forgotten. In wet weather it is necessary to the preservation of pianos and organs that they should be kept closed and in an equal temperature. Otherwise, keys stick, wires become rusty, reeds refuse to speak, and many other annoyances are experienced by salesmen when they are called upon to display instruments. In large salesrooms, where the temperature greatly varies on damp, muggy days, it is a matter of some surprise that more defects do not develop in new pianos and organs that stand in them for several weeks. It is well known that instruments in comparatively small rooms in private houses are continually undergoing slight changes caused by the weather, stove and grate fires, &c.—in short, anything that dries or moistens the atmosphere in the limited space of these chambers. It can, therefore, scarcely cause any wonder that more perceptible changes should take place in instruments subjected to far greater exposure and more trying atmospheric variations. Here, then, is a strong argument to urge manufacturers and their salesmen to devote special attention to the matter of "favorable surroundings" for both pianos and organs, and they should not only endeavor to carry out the idea themselves, but should impress its necessity upon purchasers. Such trouble would pay for itself ten times over.

TRADE CENTRES.

WITHIN the past few years the piano and organ trade has been undergoing a crystallizing process, which has resulted in the establishment of a number of trade centres, where the bulk of business is done. The manufacturing interests are chiefly centred in New York, Boston, Albany, Worcester and Brattleboro, and on the line between New York and Worcester in the East, and at Chicago, Richmond, Ind., Fort Wayne, Ind.; Detroit, Erie and Cleveland in the West, and Baltimore in the South. The bulk of sales, outside of the manufacturing localities, are made chiefly in Chicago, Philadelphia, Cincinnati, Kansas City, Minneapolis, Atlanta, Ga., and San Francisco.

The former cities have become the manufacturing centres, the latter, the distributing centres. There are other cities, like St. Louis, New Orleans, Indianapolis and Salt Lake City, where annually large sales take place, but these are not distributing centres of such importance as those first mentioned.

In Chicago, nearly all the large manufacturers are represented by busy agents, who in the aggregate dispose of millions of dollars worth of musical instruments, merchandise and sheet music per annum. In that centre the trade has reached immense proportions. Philadelphia, with its million inhabitants and densely-settled vicinity, offers another large field for dealings in the same line, although the character of the trade done there is entirely distinct from that done in the West. Cincinnati contains some of the largest houses of the line, that now control extensive territory, the trade of the Cincinnati houses penetrating south as far as Chattanooga, Northern Georgia and Alabama, and as far West as the Mississippi, and through the States of Kentucky, West Virginia, Ohio and Indiana. Kansas City trade has suddenly become an important factor, as it has spread over an immense area which is rapidly becoming settled. Minneapolis represents the trade centre of the busy Northwest, and Atlanta of the new South, while San Francisco controls the bulk of the trade on the Pacific coast.

These are the trade centres in which the bulk of the transactions in the music trades is done. Most of the large houses located in these cities do a wholesale trade, and do not depend upon their retail dealings alone, although their retail trade in the aggregate runs up into the millions per annum.

TARIFF BUNGLING.

THE new tariff for the import trade has not accomplished what music dealers hoped it would. The former tariff was 20 per cent. on sheet music and music books, and 25 per cent. ad valorem on literary works. It had been proposed to the tariff commission to reduce the duty to 15 per cent. on all foreign musical publications, but owing to some mistake (whether international or otherwise), the duty on them was not specifically mentioned in the new tariff, and now the music importers' last state is worse than the first, as not only has no reduction in the percentage of this class of goods been made, but books and music alike are now subject to 25 per cent. import duty.

This is the more to be regretted as the music trade is at present anything but profitable. Publishers and dealers will almost be justified in giving their customers the choice of purchasing either five-cent editions, or being subjected to an advance in the prices of the other publications.

The new tariff, ostensibly revised with a view to reduce the present high import duties, has been, therefore, in this instance, a bungling piece of business which proves once more how loosely laws are made and foisted upon the business men of this country. It is impossible for intelligent citizens not to feel that many of our legislators are unfit to perform the grave duties that are part and parcel of their office, and which the generally incapable seek so ardently to be intrusted to fulfill. For some time, therefore, music importers will have to bear an unjust burden, and the 10 per cent. that should have gone to the credit will now have to grace the debit side of the ledger. To stigmatize such thoughtlessness as criminal is hardly too strong an expression, and it is to be hoped that, since the attention of our lawgivers has been drawn to this extraordinary omission, something will be soon devised to do away with what is now an unjust and unjustifiable imposition.

Sohmer Grands.

The accompanying cut represents the style of a parlor grand (which is, however, still more elaborately embellished), just shipped to Vera Cruz, by Sohmer & Co., to fill a special order that



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By the way, the Sohmer Grand that has been played by Neupert in concerts in Louisville and Cincinnati, has been highly praised and commented upon by the musicians of the two cities. The Sohmer grands are gaining in favor every day.

A Business Opportunity.

Mr. F. G. Smith, manufacturer of the Bradbury pianos, has taken a lease of a very fine double store, Nos. 424 and 426 Broadway, in the business centre of Saratoga Springs, and will open an extensive piano and organ wareroom. He informs us that he would like to negotiate with some trustworthy party in the sheet music and small musical merchandise line in connection with his Saratoga house, for which he has secured a five years' lease. There is no business of that kind now in Saratoga, and we think this is a splendid opportunity for some one to open such a business.

The rent will be very reasonable; perhaps services rendered might be considered the equivalent for rent. Mr. Smith can be addressed either at the factory, corner Raymond and Willoughby streets, Brooklyn, or at the New York warerooms, 95 Fifth avenue.

Failure of Buckland, Ebeling & Co., Baltimore, Md.

[SPECIALLY REPORTED FOR THE MUSICAL COURIER.]

This firm started business about a year ago under excellent auspices. Mr. Buckland was represented as a person with large capital, and it is said put about \$7,000 into the business, stating at the same time that a legacy of about \$100,000 was soon to be paid to him. Mr. Ebeling was bookkeeper at William Knabe & Co.'s for eleven years, and although not a salesman, understood the piano and organ business.

The first bills were bought for cash, but the firm did no business and was drawing on its capital all the time. Mr. Buckland to a rather lavish extent. The indebtedness of the firm amounts to quite a sum. The Chickering piano, which was formerly sold by Otto Sutro, the Steinway agent, was in the hands of Buckland, Ebeling & Co. The Taylor & Farley organs were also sold by the house. Mr. Ebeling has the sympathy of the entire trade in Baltimore. Mr. Buckland's private debts run up to quite an amount. He owes a furniture house \$1,600, and has debts among tailors, grocers and small dealers.

An assignment has been made in favor of the creditors.

The Strike at Strauch Brothers Ended.

The position which Messrs. Strauch Brothers assumed toward the strikers from the very outset, deserves the respect and admiration of the whole trade. Threats, intimidation and other means used by the strikers, could not induce the firm to abandon its fixed principles, not to countenance the action of the men and not to consider for one moment any proposition coming from them. This strike is another instance of the recklessness and stupidity of workmen who, by this time, should have had severe lessons and sufficient experience to teach them that the advice of a few malcontents should never be heeded. Most of the men who have returned have not hesitated to express their regrets to the firm, coupled with remarks that they were really led to strike contrary to their own convictions. In response to many kind and sympathetic expressions on the part of the trade, Messrs. Strauch Brothers submit the following:

TO THE TRADE.

The strike which was commenced by our employes March 1, 1883, and which continued six weeks, is ended, and the strikers have made application for employment with us.

The strike, as we have good reason to believe, was instigated by the foreman and a few of his colleagues in order to secure for himself the exclusive right to engage and discharge workmen. The movement was a decided failure, which resulted in the discharge of the foreman.

Having received numerous letters, as well as personal expressions of sympathy from the trade during the strike, we take this opportunity to express our thanks for the same.

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Harrington's New Piano Factory.

The new factory just occupied by the enterprising piano manufacturers, Messrs. E. G. Harrington & Co., is among the largest, commodious and best adapted piano factories in the city. The building, which is a large brick edifice, is located at Nos. 449, 451, 453, 455 and 457 West Forty-first street, near Tenth avenue, and has a front of 100 feet by 50 feet in depth, containing four spacious floors, each of the same dimensions. The lower floor is used for packing and shipping; the second floor contains the office and the finishing, regulating and tuning departments; the third floor contains the fly-finishers, and on this floor the pianos are strung and prepared for the floor below.

The fourth floor is used for varnishing and polishing. There are at present two hundred square and upright cases on this floor in process of work.

The instruments manufactured by E. G. Harrington & Co. have been sold to dealers and agents all over the country, and have given such thorough satisfaction that large facilities had to be procured to meet the increasing demand. In the factory formerly occupied, from ten to fifteen pianos could be turned out per week, but the large new factory will enable the firm to meet all its present orders, as thirty to forty pianos can be manufactured in per week.

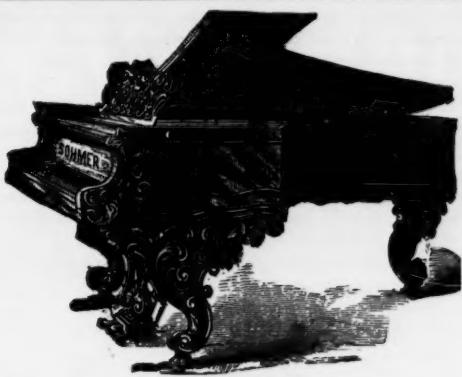
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The members of the firm pay personal attention to each instrument before it leaves the factory, and are careful to please every purchaser. With the large facilities now at their command, Messrs. E. G. Harrington & Co. will undoubtedly enter upon a new era of prosperity. Dealers who have not used these pianos yet should send orders for sample instruments.

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